THE ART EXHIBITION CATALOGUES OF THE CURT VALENTIN AND BUCHHOLZ GALLERIES REPUBLISHED ON MICROFICHE

Published on microfiche by:

Chadwyck-Healey Ltd
21 Bateman Street
Cambridge CB2 1NB
England

Somerset House
417 Maitland Avenue
Teaneck, NJ 07666
USA

Date of publication and production of master: 1976

Series: The purpose of this series is to make available those catalogues that have lasting interest through their text and illustrations. Catalogues and cumulations of titles in the series are available from the publishers.

Serial numbers: Each title is identified by a seven-figure serial number placed in the top right hand corner of the microfiche title strip. The first figure indicates the number of the list in which the title first appears. The first three-figure group signifies the gallery or museum; the second three-figure group the accession number for that title.

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Location of original: The National Art Library, Victoria & Albert Museum, London.

Technical data:

Producing laboratory: Micromedia Ltd, Kidlington, Oxford.

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KURT ROESCH

KURT ROESCH

Paintings and Watercolors

1950-1952

MAY 5-23, 1953

CURT VALENTIN GALLERY

32 EAST 57 STREET · NEW YORK

KURT ROESCH was born in Berlin, Germany, in 1905. There he studied at the Academy of Art with Karl Hofer. In America his paintings have been seen frequently in national exhibitions. He also is an etcher and engraver as well as a painter, and has done illustrations for books, including Rilke's *Sonnets to Orpheus* (1944) and *Metaphysical Poets* (1945). He is teaching at Sarah Lawrence College in Bronxville.

Examples of his work are in the Metropolitan Museum of Art, in The Museum of Modern Art, New York and in the collections of the Universities of Nebraska and Minnesota. The Curt Valentin Gallery has exhibited his work in 1939, 1940, 1943, 1945, 1946 and 1949.

Cover: Cat. No. 21

19. I. 1953.

INTRODUCTION

I have read forewords to exhibits which excused themselves out of existence, or, sometimes, were so loaded with esthetic statements as to make the paintings that occasioned them appear almost illustrative. It is perhaps dangerous for the swirl of words and the silence of painting to tangle with one another. In any case the status of the arts is fragile enough at the moment without family quarrels. There are enough informed people now to understand that no preface can reveal what should be seen, and no painting makes statements on its own.

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Yet, I think that the arts are not unconnected. And so I am able to re-echo briefly in words what paintings transmit, amongst other things which they may convey: I wish to put in a word for the amazement of existence. All the arts share the amazement of existence.

Painters make very simply one or two points. First, they lead us to seeing itself, to the old realization that things are not as simple as they appeared, that, however we have explained them away, they always remain to be seen, over and over again. Secondly, with the isolation of line and color and the illusion of space within the four corners of a flat surface, we are forced to look at something that is an image rather than to recognize an image of something. In fact it is the first line, and the first color in the beginning of a painting which shatters the shapes of concrete objects, and opens a new unworded existence.

Whatever the complexities one tries to form in painting, the painting has about it for me always this first amazement. Without it, the meaning of a painting will be lost. Without it, I do not think it is possible to see a picture. This amazement is the point where single and different facets of existence are set in motion, facets which ultimately complete one another. It is that most elusive and difficult of all points in time—the point of beginning, the point around which every artist turns with his own gift and skill.

So I find with my work—it never ends for the simple reason that this

amazement always renews itself. A great number of things contrive, and sometimes intervene, to give a picture its final form; but it is amazement which begins it, and which makes all my beginnings for me. I do not wish to suggest that the end of art is the communication of amazement; but I would say that, without it, both art and existence are flat and habitual. I have tried in my work never to let the subject lose amazement.

So the subject for me becomes not material which I pick or simply find, but something which emerges. Whenever I see a work of art by another painter or sculptor, there is for me first the astonishment that the work was not only possible but that it exists: it exists in its isolation, and that, because of it, it is without comparison, and lives outside of the categories by which we dismiss or accept too easily.

KURT ROESCH

THE PAINTER

On bluish inlets bristling
Black in the tall north
Like violet ghosts risen
The great fish swarm forth,
And hoary blooms and submarine
Lightning in the cradling west
Lent summer her virid sheen
For the deep eye's interest.

A fleece on furry nothing
A web of nightfall grey
And a leaf tangled, mothing
In a well of yellow day,
Gave him a mile of corner
For a picture like a sea—
The sail and the dream sojourner
Outlined in ivory.

A lank hand had his master
To shear through light like tin
And bitter taste of plaster
When jackboots shook Berlin;
And wine clusters, Venetian,
And Burgundy and France,
And coral and carnelian
Bled white under his glance.

Now shall the man of dust live
Or the green man of mould?
The whetted winter rustling
Snows on the Baltic cold,
Where Ma'amselle and the trooper
Embraced against the fire,
Aflame in the icy pupil;
And art unfleshed desire.

ROBERT FITZGERALD

VICTORIA AND ALBERT LIBRARY

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CATALOGUE

OILS

1950

1 BUTTERFLIES
22 x 36"

2 ORPHEUS AND EURYDICE
44½ x 54½"

3 DICE PLAYERS
50 x 42"

4 GLADIOLA
25¾ x 12"

5 ODALISK
36 x 46"

1951

6 WALK IN TOWN
50 x 30"

7 GREEN HILLS
28 x 42"

8 CAGED BIRD
24 x 14"

9 OFFERING
72 x 44"

10 BROKEN WINGS
22 x 20"

1952

11 BY THE RIVER
18 x 22"

12 GRASSHOPPERS
16 x 28"

13 MOTHS
28 x 32"

14 LANDSCAPE
42 x 50"

15 COCKTAIL PARTY
50 x 42"

16 JUDGMENT OF PARIS
50 x 42"

17 WATERFALL
18 x 16"

18 JUGGLER
32 x 28"

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WATERCOLORS AND DRAWINGS

19 MOTHS
Ink 20 x 26"

20 FISH AND BIRD
Watercolor 22 x 30½"

21 CORN
Charcoal 27 x 19½"

22 **MOTHS**
Watercolor and pastel 22 x 31"

23 **NUDE**
Watercolor, pastel and ink
25 x 18"

24 **HEAD OF A COW**
Watercolor, pastel and ink
28 x 20"

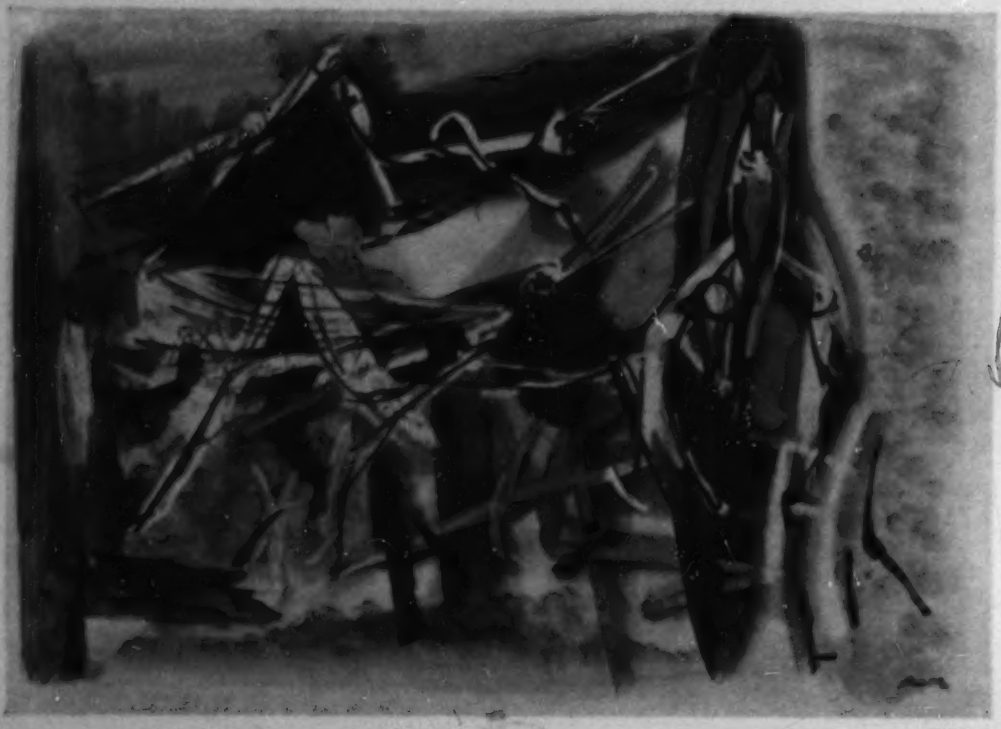
25 **GRASSHOPPERS**
Ink and wash 20 x 28"

26 **FISH AND BIRD**
Watercolor 11 x 14"

27 **SNAKE CHARMER**
Watercolor 11 x 14"

28 **SHELLS**
Watercolor and silverpoint
11 x 14"

29 **WOMAN AND FISH**
Watercolor and silverpoint
11 x 14"



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